



KTSB 91.7 Cable FM
UT Student Radio
Vol. 3, No. 4 - November 1990

INSIDE

Sara Hickman
Specialty Shows for
Special People
Your Friends at the FCC

SPECIAL TOURING BAND ISSUE



SONIC
YOUTH

THE CONNELLS

MIRACLE
ROOM

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THESE BUSINESSES

PLAY KTSB

Magnolia Cafe

Cannibal Club

Texas Union Rec Center

Texas Tavern

UT AV Library (4th fl. UGL)

JOIN THE LIST

CALL 471-5106

1. SOUL ASYLUM/*...And the Horse They Rode In On*
2. REPLACEMENTS/*All Shook Down*
3. COCTEAU TWINS/*Iceblink Luck (12")*
4. ICE CUBE/*Who's the Mack (12")*
5. TELEVISION PERSONALITIES/*Privilege*
6. YO LA TENGO/*Fakebook*
7. THE BREEDERS/*Pod*
8. VARIOUS ARTISTS/*Aargh! It's a Loud Rock CD!*
9. **TEN HANDS/*The Big One is Coming***
10. SCREAMING TREES/*Something About Today (EP)*
11. CHAINSAW KITTENS/*Mother (Of the Ancient Birth) (7")*
12. SOUPDRAGONS/*Love God*
13. THE GLOVE/*Blue Sunshine*
14. ALL/*Allroy Saves*
15. SAVAGE REPUBLIC/*Customs*
16. REDD KROSS/*Third Eye*
17. PIXIES/*Bossanova*
18. **COOLY GIRLS/*Here It Is***
19. **BAT MASTERSONS/*Bat Mastersons***
20. DREAD ZEPPELIN/*Un-Led-Ed*
21. LAUGHING HYENAS/*Here We Go Again (7")*
22. WIRE/*Manscape*
23. NWA/*100 Miles and Runnin' (12")*
24. RADIO SOFIA FEMALE CHOIR/*Balkan - Mysterious Voices of Bulgaria*
25. **COFFEE SERGEANTS/*Autumn Days***
26. **VARIOUS ARTISTS/*Love and Napalm V. 1***
27. **RETARTED ELF/*Respec'***
28. **BOUFFANT JELLYFISH/*6-Month Shelf Life***
29. THE JAZZ BUTCHER/*Cult of the Basement*
30. FOETUS/*Butterfly Potion (12")*
31. WIG/*Lying Next To You*
32. STEEL POLE BATHTUB/*Lurch*
33. BILLY BRAGG/*The Internationale*
34. QUEEN LATIFAH/*Mama Gave Birth to the Soul Children (12")*
35. YOUSSOU N'DOUR/*Set*

REASONS TO BE CHEERFUL (PT. 3)

Glad Tidings for the Holidays, from Your Friends at the FCC

By now, y'all probably know that KTSB's application for the 91.7 frequency, the last non-commercial slot on the Austin dial, was accepted for filing by the FCC. Which puts us on equal footing with KOOP, the Texas Educational Co-operative Radio station seeking the same license. Ultimately, the decision would be up to the FCC, but they've given us the opportunity to work it out between ourselves. Or, in their own words:

... the applications are considered to be mutually exclusive as they now stand. Grant of either of these applications thus would require a competitive hearing.

The policy of the commission is to avoid sending educational applications to hearing, if at all possible, so that the substantial delays and expenses involved in the hearing can be avoided. ... We will withhold further action with respect to the subject applications for a period of sixty (60) days so that you have an opportunity to evaluate the situation and hopefully take such steps as would remove the mutual exclusivity. ... Share-time agreements between mutually exclusive educational applicants have also been employed to avoid designating their applications for hearing.

In sum, we urge you to communicate with each other concerning the mutual exclusivity issue and, if possible, to amend your applications so as to remove the present conflict between them. This would be in the interest of each of you and of the public that you are both proposing to serve. Action on these two applications will be deferred for 60 days, to allow you the opportunity to negotiate.

That was on September 20. It's now 60 days later, and negotiations between Texas Student Publications — our parent company, the UT entity that publishes The Daily Texan, Utmost Magazine and the Cactus yearbook — and the KOOP board have begun. More information will be forthcoming as developments warrant.

BY THE WAY: If KTSB does go on-air, we unfortunately may have to **CHANGE OUR CALL LETTERS**. See, there already is a KTSB in Iowa, which no one bothered to tell us. (And, to be fair, which we didn't bother to check out first.) There's always a chance that we can talk this farm-report AM station into changing its call, but ... any suggestions on new call letters?

AND FURTHERMORE: Y'all may have noticed (or heard about) some cloudiness surrounding our obscenity and indecency policies. What it all boils down to is:

- **Indecent** material - which basically consists of songs featuring the Pacifica words, which are better known as George Carlin's "seven dirty words" - can be played in its unedited form between midnight and 6 a.m., with a disclaimer - something about "this programming not being intended for listeners of a sensitive nature" - to warn the faint at heart. (Directing risqué material into the overnight shifts is called "channeling," which for years was acceptable to the FCC, although they've made noises lately about doing away with it. The courts are expected to decide on this shortly.)

- **Obscene** material - that is, material "without redeeming aesthetic, literary, political or scientific value" as judged by "contemporary community standards" - can not be played. Period. A vague definition of obscene? You betcha. Who decides? Well, we do, basically, which is better than having Mark Weaver or the FCC or the UT administration decide for us. It would, after all, be a shame to lose our hard-earned license because some alumni heard us playing the Geto Boys and blew hard about it to Bill Cunningham and the Board of Regents. Better to not play the Geto Boys, we think.

OUR FIRST LETTER!

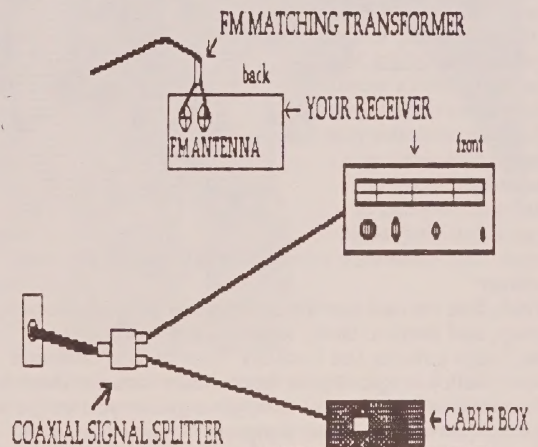
Last week I received a copy of the KTSB CALL LETTER from my brother. It was Vol. 3, No. 2, August 1990. It was also the first KTSB CALL LETTER I have ever read. I thoroughly enjoyed it, especially the article "Ace of Clubs" (about Brad First). I had no idea that the same man was behind many of my favorite clubs.

I am very impressed with your program schedule — it looks like it is excellent. I say "looks" because it will be some time before I get to hear it — I am in the Navy and will be until August of 1993. At that time I plan on returning to the great state of Texas, namely to Austin, to finish college. Until then, I'm going to have to keep up with the happenings in my favorite city through letters from friends. Hopefully, my brother will keep sending me your CALL LETTER.

Since it's not possible to run down to the Texas Student Publications office and pick up a KTSB T-shirt, I was hoping you could send me one. People here in Virginia — and in the other parts of the world that I'll be going to — need to know what radio station to listen to if they ever get the privilege of going to Austin. Thank you very much.

Keep Austin hoppin',
SA Tim L. Bullion
Portsmouth Naval Hospital
Portsmouth, VA 23708-5100

DON'T YOU GET IT?



To hook up cable radio, you need a signal splitter, an FM matching transformer and two coaxial cables (all available at Radio Shack, etc.). Connect the splitter to the cable (coming out of the wall), and connect the two coaxial cables to the splitter (see diagram). One cable goes to your TV cable box; hook the other one to the FM matching transformer, which connects to the antenna jack on your receiver. Cable radio, which gives you access to all Austin stations as well as MTV/VH-1 and HBO/Cinemax stereo simulcasts, is free; however, you should still let Austin Cablevision know you've hooked up the service.

Shielded by strobe lights and a six-album deal, Sonic Youth pumps up the volume and parodies pop-star poses — but who's in the shadow of a doubt now?

**BY
MIKE
CLARK**

They have the second-best band name in rock (after San Francisco's Bohemian Luv Jones). They're responsible for the best televised rock performance ever, leveling a studio with feedback on Night Music, David Sanborn's weekly musical simulated love act. They quit their day jobs five years before getting a major-label contract.

And after 10 years of legend building, Sonic Youth finally has such a big-time deal. But do they have a career?

"Yeah, first we had months of meetings and did a focus group, and decided 'Sure, we could get six figures for this,'" says guitarist Lee Ranaldo. Then he and drummer Steve Shelley laugh. "We've never really thought about it. We started in a basement - 'I've got a guitar, you've got a guitar, I just lost my band, you just lost your band, let's play some music.' We were kids. We never thought about career goals or viability or marketability. We thought about rockin' out.

"We still don't fully realize how much other people want to hear us," Shelley adds.

But they do, in ever-increasing numbers. Sonic Youth is on the short list of truly underground bands - perhaps including Ministry and Pere Ubu - that can go gold and sell out sizeable venues and make a career living on the fringes of popular taste. And none of this is due to accident.

However, Ranaldo continues, none of it was apparent from the beginning, either. "It's hard to imagine we had

SAY IT LOUD

anything as concrete as a vision," he says. "We had guitars and amps. A vision implies we had the vision first - 'Let's do something and make it like this.' We did something, and then we compounded on that. It wasn't like an artist working on a painting; it was us throwing shit around and finding our limits through trial and error. We picked up guitars and made sounds and decided 'We can do that again tomorrow, if we like.'"

In a sense, this is the oldest rock-star pose - "We are unsullied innocents who don't care about the business; we're just making music." They all say they have no feel for the star-making machinery and career mechanics, and they're totally surprised when they get a big deal and drown in money and the masses' hot monkey love.

"Don't believe **them**," Ranaldo says. "We occasionally sit down to discuss things, like whether we'll tour Australia or whatever — you have to at this stage of the game. But some bands really get into their career and marketing and whatnot, and for us, that's not where it's at at all. Just like for some bands, going on the road means drinking lots of alcohol and fuckin' chicks, or whatever the hell they do. We're just not like that."

Indeed, Ranaldo and Shelley argue that being careerist is



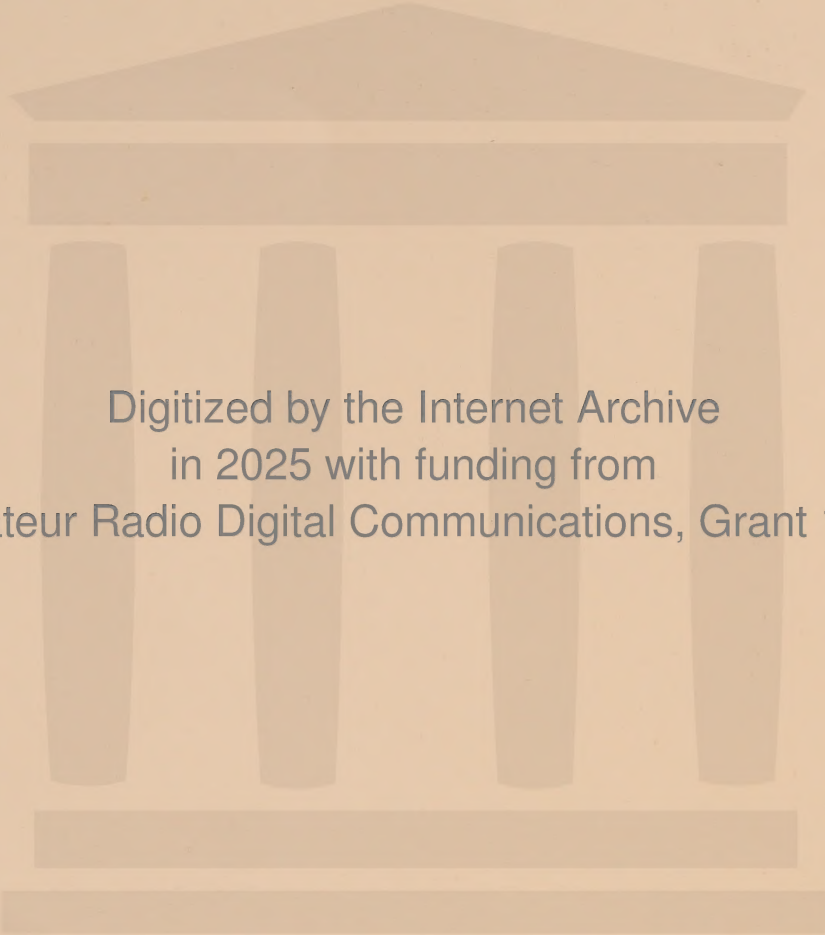
better not to think about those things; it's nearly impossible, but possibly by not communicating these things to each other, we keep them in the dark," Ranaldo says. "There's no doubt that we're more committed, that we've invested more into it now than at the beginning," But that's the worst thing to be on the mind of a band. It's a tendency that has to be fought."

It would be a lot easier for Ranaldo, Shelley and the band's two more familiar faces, Thurston Moore and Kim Gordon to fight such tendencies if they weren't so good, didn't attract so much attention and weren't so obviously conscious of both facts. By 1985's Bad Moon Rising, they were stars of the New York, and thus the U.S., underground, picking up where bands like DNA and Teenage Jesus and the Jerks left off, setting a standard to which all noise-rock pretenders must aspire.

At their recent Austin performance, Sonic Youth acted

like stars of some kind, combining their usual ear-rending musical astonishments (augmented by their own personal sound system, Ranaldo says) with a frill-laden light show (including liberal use of the strobe) that shamelessly manipulated the audience into the traditional fan-acolyte dialectic. Just like in the Youth's current hothit Kool Thing, which is one of the reasons it was tolerable — the whole we're-better-than-you pose was a joke, and the band knew it, and the audience knew it as well. (Even the Los Angeles Times, which referred to the new album Goo as a parody of a major-label debut, knows it.) Which is also partly attributable to the nature of the crowd, professional clubbers to a one who, within the parameters of a cold packed night at Liberty Lunch, were quite well-be-

SEE PAGE 11



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<https://archive.org/details/ktsb-call-letter-3-4>

Sometime during 1985 or 1986 I caught my first sight of the Connells. It was way back when **MTV** was still **really cool**, and indeed my only secure link to coolness since I lived in the

MUSICAL ABYSS

that is Hawaii. I was glued to the set, not entirely bored by the Eurotrash clips yet (I was only a high school sophomore) when this grainy black and white video came on.

It caught my attention because it was so **plain**.

Just a band standing in a field,

playing **hard-driving jangle pop**. Nary a synth in sight. No dramatic interpretation of the song, Hats Off, no top hats flying into the sky with new-wave girls bopping in the background. Heck, you could barely see the band members' faces. And if you could, I was pretty sure they wouldn't be wearing eye-liner.

WAS IT POSSIBLE?

A band that wasn't punk and didn't look like an MTV band — on MTV? It couldn't last; yet I was impressed.

But now it's 1990, and the Connells have a new video out, Stone Cold Yesterday, from their fourth LP One Simple Word. (A great record,

Video review, a homage to the Connells or shameless Javelin Boosting? You be the judge



by the way.) It's basically the same as the Hats Off clip —

band in field, playing.

Only this one is in color, and they all look a lot less

angsty.

When they played at the Cannibal Club, they were

AMAZING

TOTALLY
ABSOLUTELY
UNQUESTIONABLY
BRILLIANT.

Their music really overpowers the audience ... and the band. These five normal looking and upstanding examples of decent American manhood hit the stage and changed into **rock gods**.

Of course, after the show, they're back to being your average Nice Guys, talking about sports with the average Nice Guys of **Javelin Boot** and Hey Zeus. A lot of bonding occurred that night ...

... WHICH LEADS US
TO THE MAIN POINT OF
THIS STORY — going to Dallas
with **Javelin Boot** to see **the**



Connells AGAIN. (A sort of college-radio On the Road experience.)

First off, **JAVELIN BOOT** are quite possibly

THE MOST UNDER-
APPRECIATED BAND IN
AUSTIN.

They are the

ULTIMATE power-pop trio and right nice fellas to boot. So when they offered Jennifer and me the chance to be a part of the **ultra-hot Deep Ellum scene** for one night, we just couldn't resist.

The drive up was pretty exciting — we sang along to country and AOR radio, with an occasional Top 40 hit, and discussed the previous night's show (and how silly we thought Rob Thomas — now the adviser for Utmost magazine, our TSP brothers — was for screaming "Hey, I like your face, but I can't anymore" at George Huntley a couple times.

**WE STOPPED AT
A LOT OF
CONVENIENCE
STORES.**

When we got to Dallas, it was **soundcheck time** — Das Boot started to **load in**, and Jennifer and I went to the Connells' sound check. They had a little pink toy bear called Tossy with them. David Connell had never played Hangman before, so we taught him.

By
Naomi
Shapiro



GONNA TAKE A MIRACLE

Austin expatriates' "psychedelic industrial Middle Eastern blues"
has 'em wowed from sea to shining sea

BY GREG BEETS

Miracle Room began exciting Austin audiences with their loud but catchy brand of drone and intriguing stage shows five years ago. A move to New York and a critically acclaimed eponymous EP later, the band is wooing audiences everywhere. They even love them in Prague.

The band was formed in Austin by guitarist/vocalist Stephen Marsh in 1985, when he recruited bassist Ed Greer and former drummer Rock Savage. Marsh knew from the beginning that the band would have to leave Austin for greener pastures in the Big Apple if they were to get a record deal.

"It was pretty hard convincing record labels that the music we were doing was coming from Texas," Marsh says.

The band made the big move in 1988, the same year two other up-and-coming Austin bands — Slackface and the late Nice Strong Arm — headed for New York. Although Miracle Room knew the move was imminent, there were some lingering reservations about leaving the River City.

"The band wasn't sure about going, so I said 'When we go on tour, let's move wherever they clap loudest,' and they clapped loudest in New York City," Marsh says.

New York audiences took an immediate shine to Miracle Room's sound, described by Marsh as "slam-dancing music for sleepwalkers" and "psychedelic industrial Middle Eastern blues." The New York Press called them "the best live band in New York City."

One of the most interesting facets of a Miracle Room performance is their use of hand-made instruments. The band uses objects such as piano wire, two-by-fours, pipes and oil drums to

make music so brutally textured that the novelty of the junkyard instruments quickly wears off.

But music is only half the fun of a Miracle Room show. With the permanent addition of Jane Dowling — the band's resident video artists as well as Marsh's wife of 10 years — to the lineup, the shows on this tour are all-out sensory extravaganzas.

**I said 'When we go on tour,
let's move where they clap
loudest,' and the clapped loud-
est in New York City.
— Miracle Room's
Stephen Marsh**

DOUBLE PLAY

Sara Hickman hopes
Shortstop will clear the fence
BY MIKE CLARK

Back in 1989, when all the majors were hocking their grandmother's jewelry to pick up women, preferably folkie-type singer/songwriters, Elektra Records' signing of Sara Hickman was no great surprise.

What was interesting was that Elektra — the folkette mamaship, home of Tracy Chapman and Natalie Merchant — picked up not only Hickman but her home-made debut album, Equal Scary People, a quirky and beautiful disc which they managed to convert into a mid-level yuppie-market hit. "I guess to them, that was a really charming, intriguing album," Hickman says, "and they wanted to keep that fresh feeling — that someone put it together themselves — and build a grass-roots following with it."

But it's the '90s now, and clowntime is over for Miss Hickman. Her new album Shortstop has emerged, backed by the vast resources of the Time Warner empire and produced (except for three tracks) by hot-shot yup-rock boardman David Kershenbaum, who did Chapman's Crossroads as well as recent works by Joe Jackson and Joni Mitchell. "For this one ... they wanted this to be, like, the real debut album, with the big sound and the big producer," Hickman says. "And the big money."

Despite these facts, Shortstop — the release of which was recently celebrated at the Cactus — shows Hickman hasn't lost her uniqueness; indeed, it's more eclectic than Kershenbaum's recent works and has even better songs than Equal Scary People. "I think the songwriting's more mature and defined," Hickman says. "I think I'll always be diversified, because I'm interested in so many different kinds of music, and it affects me ... but I think my voice — and I'm not just speaking of my vocals — I'm rounding it and focusing it more, and I have a better sense of self. I think I'm more confident."

Hickman's influence over the LP goes even farther than her credits indicate; she originally intended to produce the album herself. "I said I wanted to produce the album, and they said no, and I said yes and they said no and I said yes and they said no, you're a young artist, and we want to have a big name," Hickman says.

Any audible differences between the Kershenbaum-produced tracks and the three Hickman did herself are miniscule. "It's probably because all the arrangements are mine, and I picked all the instrumentations, although he picked the instrumentalists," Hickman says.

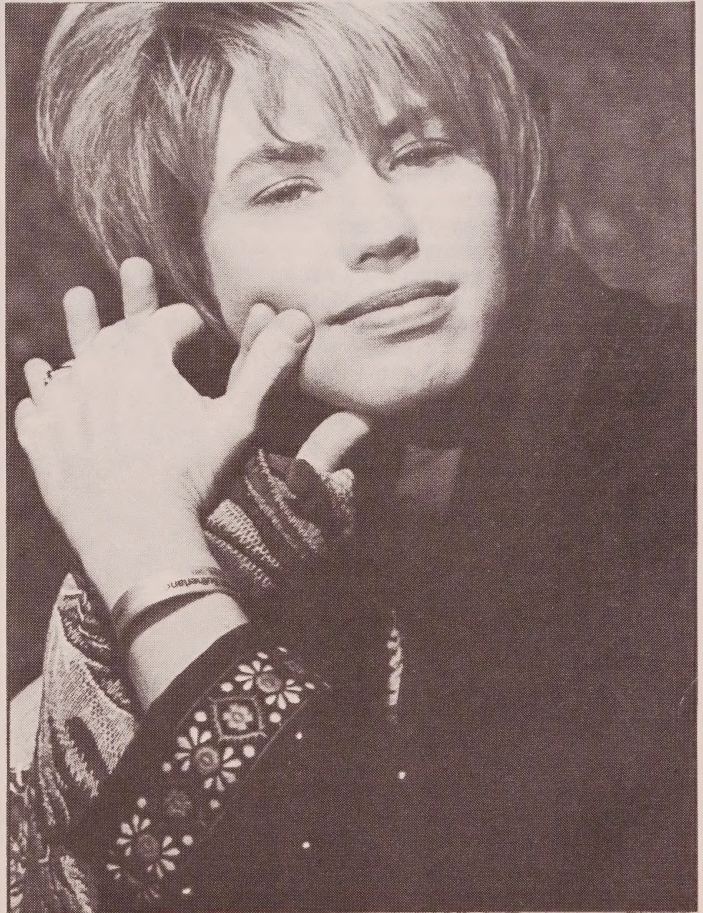
"He already knew what I wanted," she continues.

"Actually, we co-produced the whole record, but because he's a big name and I'm a little teeny name ... I had told them I wanted to be co-producer, and they said 'No, we've already signed these big contracts with David,' and I said 'I don't care, it's not fair, I've worked really hard on this.' That's when they said 'OK, take these three songs and let's not talk about it anymore.'"

Despite such hesitations, Elektra seems to be throwing its substantial heft behind Shortstop. "I do a lot of personal promotion myself," says Hickman. "I just love it, going out, talking to the people and promoting the music. They're (the label) making T-shirts and they were doing baseball caps," referring to the album's diamond-themed title.

"I was making little baseball cookies," Hickman

SEE PAGE 11



PLAYLIST

WOMEN's MUSIC

Kerthy and Diana
Saturday 12 noon - 2 pm



OUR ALMIGHTY TOP 20 TWAT TWANGERS

Scrawl

When Kerthy told me we were going to be doing a women's music show, I thought "Women's music? Like fluffy folk songs?"

But Kerthy screamed "NO, Diana! It's not all sappy, drippy straight-ahead political correctness! It's not only for radical feminists and folkies without a sense of humor."

It's like Patti Smith — "I may not have fucked with the past, but I've fucked plenty with the future."

Women playing instruments and writing songs. Not just pretty faces in pastel frocks singing songs written by men. **Women's Music means music made by women.**

Women actually wailing on guitar, thrashing a bass around, pounding themselves silly on a trap set.

But you're also as likely to hear the greats — like Karen Carpenter, the Runaways, the Singing Nun and Abba. From hardcore to blues, from all around the world to right here at home. Music for everyone. Get your fix of the sisterhood.

P.S. Local musicians, send tapes to KTSB, P.O. Box D, Austin, TX 78713-7209

Antoinette
Burnin' at Twenty Below
Babes in Toyland
Spanking Machine
The Breeders
Pod
Jean Caffeine
Jean Caffeine's All-Nite
Truck Stop
Stella Chiweshe
Ambuya
Cooly Girls
Here It Is
Frightwig
Phonesexy
Harry Crews
Naked in Garden Hills
L7
Smell the Magic
Lisa Suckdog
Any

Lunachicks
Jan Brady
Phranc
Folksinger
(Yeah, we know, we know)
Prohibition
Flophouse
Scrawl
Me, Also, Too
Patti Smith
Easter
Sonic Youth
Goo
Koko Taylor
Audience with the Queen
Tragic Mulatto
Chartreuse Toulouse
Lucinda Williams
Lucinda Williams
Yo La Tengo
President

MIRACLE ROOM from page 8

"We've got a pretty extensive black-light show now," Marsh says. "There are a lot of visual things happening during the show, and Jane has added a video angle."

Since the release of the EP on Hoboken, N.J.'s Bar/None Records, Miracle Room has toured extensively in the United States and Europe. Marsh said the European audiences were sometimes reserved but usually complementary.

"In France, it seemed like everyone couldn't wait to go back to smoking cigarettes and drinking cappuc-

ino, but after we played, they said 'You'll play here again, won't you?' Marsh says.

The real excitement of the European tour, however, came in Prague, when the band played on Czechoslovakian national television. "The stage set looked like a high-school interpretation of American Bandstand," Marsh says. "The people over there were a captive audience. They had never seen Western rock bands play before.

We didn't know we weren't supposed to do an encore, and when we came back the audience was screaming at the top of their lungs for the emcee, who was talking over us, to get off the stage."

SONIC YOUTH from page 5

haved.

"We get our share of dilettantes, just as we have on the last couple of tours," Rinaldo says. "But even if word of mouth gets people into the show, it also tells them that it's going to be unlike the average show and unlike the records — primarily because of the volume. People don't listen to records that loud at home. They just don't." Even at the apogee of their notoreity, Sonic Youth's fans are still notable for their po-mo literacy, although

Rinaldo says "I think anyone can be a Sonic Youth fan. All you need is an open mind. Or maybe you could do it without an open mind." He laughs again, a dry city-boy chuckle. "You can listen to lots of alternative music these days without an open mind.

"I don't know, though," Rinaldo continues. "Maybe you do have to be alienated and have an attitude. Maybe if Geffen realized that they'd have passed us by. Secretaries

I think anyone can be a Sonic Youth fan. All you need is an open mind. Or maybe you could do it without an open mind. You can listen to lots of alternative music these days without an open mind.

— Lee Rinaldo

eating tuna sandwiches on the street are just never going to get it."

Geffen (now a part of MCA, which is about as major as labels get) won the bidding war for the Youth's services after the Blast First! release Daydream Nation alerted even the cokehogs at Rolling Stone to Sonic Youth's

majesty. Under such circumstances, recording the latest LP Goo became an exercise in fighting off the aforementioned careerist tendencies. "A lot of stuff was happening around the same time; we had all these labels fighting for us and

had to choose one, and at the same time were dealing with managers and lawyers for the first time in a really heavy way," Rinaldo says. "There was an extra bit of pressure upon us, but I don't think it'll happen that way again."

Better not; Sonic Youth has a six-LP deal with Geffen. However, "whatever happens, it's not going to be the same by No. 6," Rinaldo says. "The one thing we know is we aren't going to repeat ourselves."

SARA HICKMAN from page 9

continues, "and taking them to the radio stations. I would hand-paint each one, and they looked like little baseballs."

Such a touch is, well, Hickmanesque — something you'd expect of a woman who devoted much of her South by Southwest debut set (opening for Alex Chilton at what was then Club Cairo) to stand-up patter about Woodstock and her dog, who listed "tube swung over head" as one of the featured instruments on E qual Scary People, and who claims bowling as a major aid to her songwriting. "I go through periods of (boo-hoo voice) 'Oh, I'm never going to write another song again,' and then I just have to go bowling.

"It's so relaxing," Hickman continues. "It opens up all your creative venues. It's spiritual because it's just **you and the pins ...** You can make a strike every time; you're completely in control. It's very Zen."

However, Hickman also claims that the tunes on

Shortstop are "somewhat darker" than those on the first album. "Not that the last album had tones of whimsy on it, and this one has whimsy on it, but some of it's more hidden and subliminal. And the last one had politics on it, but it was more of a feminist thing. On this one, I'm talking about things that have affected me since the last album."

Feminism is another Hickmanesque trait — the singer is working on a television documentary about sexism in Dallas — but she likes to avoid the term itself. "I've found using the term 'feminist' has sort of a sad effect on the male gender, because they think you're going to hit them over the head," Hickman says. "So I'm using the word 'equalist,' because I'm really just looking for the same opportunities anyone else would have. I'm hoping that people will be excited about the new movement of equalism."

A NATION MOURNS



**KTSB extends its
sympathies to
CHARO,
COOKIE PUSS,
and FUDGIE
THE WHALE
in their time of
need**



The recent deaths of TOM CARVEL and
XAVIER CUGAT have left all of us at
KTSB UT STUDENT RADIO nearly un-
able to discharge our sworn duties to
ROCK THE UNIVERSE and RAKE IN
MONEY LIKE LEAVES.

But only nearly.
COME ENJOY THE WINTER
KTSB BENEFITS

You have fun, we make money, every-
body's happy. And then we DIE.

NOV. 26 - CANNIBAL CLUB

Trainwreck Ghosts
Cotton Mather
Balloonatic

NOV. 30 - DIE UNTERWELT

**KTSB DANCE PARTY
(806 Congress)**

**DEC. 14 - EARSPANK
At the Back Room
(Metal, dude!)**

University of Texas at Austin
KTSB - UT Student Radio
P.O. Box D
Austin, Texas 78713-7209

Non-Profit Org.
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